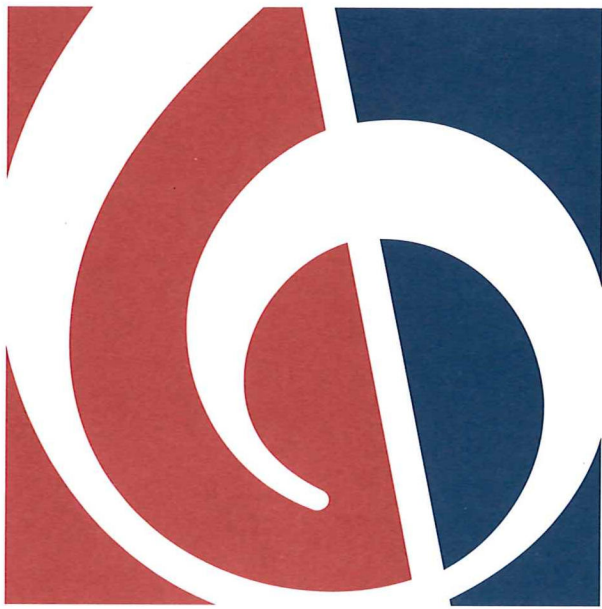


CD 2004 -- 106

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Wednesday, December 1, 2004
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

MUSIC OF THE MASTERS

featuring
The University of Toronto Symphonic Band
Gregory Burton, conductor

The Chimes of Liberty March
Edwin Franko Goldman
(1878-1956)

Colonial Song
Percy Aldridge Grainger
(1882-1961)

Six Dances from "The Danserye"
La Mourisque
Bransle Quatre Bransles
Ronde
Basse Danse Bergeret
Mon Amy
Pavane Battaille
Tylman Susato
(1510-1570)
arr. Iveson

Suite in E-flat, for Military Band
Chaconne
Intermezzo
March
Gustav Holst
(1874-1934)

INTERMISSION

Variations on a Shaker Melody
Aaron Copland
(1900-1990)

Music for Winds and Percussion
Elliot Del Borgo
(b.1938)

Incantation and Dance
John Barnes Chance
(1932-1972)

Program Notes

Edward Franko Goldman is perhaps best known as the founder and conductor of the Goldman Band, one of the greatest bands in history. He was also a prolific composer who published more than 100 marches and miscellaneous pieces, including many cornet solos. The year 1937 was a good one for Goldman marches; he wrote eight that year, including *The Chimes of Liberty*. Like Sousa's marches, many of Goldman's march titles were patriotic, such as *Builders of America*, *America Grand March*, and *Old Glory Forever*.

The first version for winds of Percy Grainger's *Colonial Song* was written in 1913 and premiered under Edwin Franko Goldman's baton on June 6th 1919. Originally it was written for piano as a birthday gift to his mother Rose in 1911. In 1912 Grainger made a version for 2 voices, harp and symphony orchestra.

Grainger's thoughts on how to use crescendo and decrescendo in this piece are insightful. "To ensure a wide range of tone-strength differentiation I applied to large chamber music what I would like to call Wagner's organ registration type of scoring. That is to say: where waxing and waning tone-strengths are desired in one and the same tone-strand (voice or part) they are attained not merely by changing dynamics in the instruments playing the total tone-strand, but also by adding extra instruments to the tone-strand where the loudening of the tone is desired and by withdrawing the extra instruments where the softening of the tone is intended."

In a letter to Frederick Fennell, Grainger explains that his *Colonial Song* was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America. Grainger's *Australian Up-Country Song* uses the same melody, as

does the *Gum-Suckers March*. Not everyone was taken with the work. Well-known conductor Sir Thomas Beecham wasn't that charmed by his friend's sentimental work. After hearing the version for two piano's he said: "My dear Grainger, you have achieved the almost impossible! You have written the worst piece of modern times!"

Our knowledge of Tylman Susato's life begins, with a notice of his employment as a calligrapher for the Confraternity of Our Lady in Antwerp. The accuracy and attention to detail that such a job demanded would serve him well in his work as a printer. At about the same time, we find records of the start of his musical career as a town musician in Antwerp. As was usual in such cases, he was proficient on a number of instruments, including trumpet, sackbut (an early form of the trombone), and recorder. In the early 1540s, he went into business with two local printers and within two years had taken over the firm. The contents of his publications were less cosmopolitan than those of his Italian contemporaries, and he focused on the music of composers from the Low Countries.

Susato's own music is typical of his time—a mix of sacred and secular works that would appeal to a broad audience. He is best known, however, for the instrumental pieces published in his collection *Danserye*. The collection is made up of simple four-part arrangements of well-known tunes—the kind a town bandsman might be expected to know. The collection was undoubtedly aimed toward amateur instrumentalists, and it often fills the same role today as a staple of amateur early music groups around the world.

The son of a successful pianist and organist, young Gustav Holst suffered from asthma and neuritis and did not have

the stamina to become a concert pianist himself. So he studied composition at the Royal College of Music, writing pieces first influenced by Grieg, Dvorák, and most notably Wagner, whose works the young Holst never missed when performed at Covent Garden. It was there that Holst made the acquaintance of fellow student Ralph Vaughan Williams, with whom he forged a lifelong friendship. When in 1903 Vaughan Williams began collecting English folk songs, Holst took them up as well, finding a source of inspiration that transformed his music into a more "English" style, and that led him to discover his own straightforward idiom. At the beginning of the 20th century, English music had become somewhat stilted, composers still requiring a "bridge passage" between one musical idea and the next. Holst's goal was to speak as directly as possible through his music. Composers such as Benjamin Britten acknowledged a lasting debt to Holst's directness of expression; one of Holst's students wrote, "with what enthusiasm did we pare down our music to the very bone!"

In 1909, Holst composed the *Suite No. 1 in E-flat*, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction.

Holst's ability to create themes that expressed different sensibilities, but remained tightly unified is one of the reasons the *Suite in E-flat* is such a powerful work. The Chaconne is a wholly original structure of sixteen statements, of a sixteen note theme. Despite this potentially limiting structure, Holst is able to create a powerful, expressive movement that moves forward relentlessly to a

brilliant and stunning conclusion. Each subsequent theme or melody in the entire Suite is based on the Chaconne theme, principally the interval of a rising major second, followed by a rising perfect fifth. Through inversion, augmentation and changes in orchestration, Holst creates great colour and variety, again despite the limited pitch set. The result is probably the most popular and well loved work for band ever composed, and one of the few band works transcribed for orchestra.

Born in Brooklyn, Aaron Copland (1900 - 1990) has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores -

Appalachian Spring, *Billy the Kid*, and *Rodeo* - and his orchestral and recital repertory - *El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, and *Quiet City* - immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers.

He was a great teacher, whether to the classes of composers at the Tanglewood Festival or to broad spectrum audiences of laymen. In his later years, he was often called upon to conduct and narrate his own works. It can honestly be said that Copland set America's soul to music. The year 1990 saw the loss of both Aaron Copland and his devoted student, Leonard Bernstein. *Variations on a Shaker Melody* is a set of five variations on the Shaker melody 'Tis the Gift to Be Simple and was derived by Aaron Copland from his music composed for the ballet "Appalachian Spring", produced in 1944 in collaboration with Martha Graham. The ballet features a

bride and her young farmer husband at a pioneer celebration in the Spring around a newly built farmhouse. The Shaker melody provided the sense of the pioneer American spirit, with youth, optimism, and hope in an elegant and simple manner.

Born in Port Chester, New York, Elliot Del Borgo holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. His *Music for Winds and Percussion* shows the influence of Hindemith's compositional style as seen in the *Symphony in Bb* for Concert Band. Similar to Hindemith, Del Borgo punctuates broad brass melodic passages with developmental motivic fragments in woodwinds. Del Borgo's work is full of energy and expressive power.

Biography

Gregory Burton is a leading conductor and educator in Canada. Formerly Resident Conductor of Symphony Nova Scotia, he has conducted that ensemble in over 250 performances since 1991. For 16 years he has been Music Director of the Nova Scotia Youth Orchestra, creating one of the finest orchestral training programmes in Canada.

This season Mr. Burton will also be the principal guest conductor of Symphony New Brunswick, as well as visiting senior lecturer in the Faculty of Music at the University of Toronto where he will teach conducting and work with the Symphonic Band, Wind Ensemble and Brass Ensemble.

John Barnes Chance composed his popular *Incantation and Dance* in 1963. The title suggests a religious orientation, but not toward any of the established religions of Western or Eastern cultures. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes and the worshiper is possessed, there is dancing, wild and abandoned. The *Incantation*, full of mystery and expectation, serves as an introduction to the piece. The *Dance* begins quietly with percussion instruments but soon grows wild and frenzied with brass instruments hammering out ferocious snarls and woodwinds flying in whirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting to a shattering climax of exaltation.

Gregory Burton was a member of the trombone section of Symphony Nova Scotia for 18 years. He has also performed with the Toronto Symphony, Kitchener-Waterloo Symphony, the Chicago Civic Orchestra and the National Youth Orchestra of Canada.

Mr. Burton has held faculty positions at Acadia University and McMaster University before his current work at the University of Toronto. He has been conductor in residence at Brandon University. His graduate degrees include a master's degree in trombone performance from Northwestern University, and a doctorate in conducting from Arizona State University.

THE FACULTY OF MUSIC GRATEFULLY ACKNOWLEDGES
THE GENEROUS SUPPORT OF OUR SPONSORS



Pillar Sponsor of
GREAT TEAMS LARGE AND SMALL
The University of Toronto



Meloche Monnex

Pillar Sponsor of EXCELLENCE
The University of Toronto

UNIVERSITY of TORONTO
**A GREAT
MATCH
MAKES
MUSIC**

SPRINGBOARD

STUDENT AWARDS PROGRAM IN MUSIC

Turn \$1 into \$4 – just like that!

For a limited time, the Faculty of Music is able to match THREE times every dollar donated in support of student aid.

Through the Waters Challenge Fund, all gifts towards financial-need based awards in Music for Ontario students will quadruple in value instantly.

Our goal is to raise \$1.5 million that when matched will create a multi-million dollar endowment to establish the SPRINGBOARD Student Awards Program - to provide our most talented students the resources for a successful career in music.



Please call 416-946-3145 or email friends.music@utoronto.ca to learn more about the SPRINGBOARD Student Awards Program at the Faculty of Music.

UNIVERSITY OF TORONTO SYMPHONIC BAND

Gregory Burton, conductor

Flute

Megan Chang
Antonia Kiousis
Cynthia Michaluk
Andrew Mighton
Amy Nathan
Eun Ji Park
Jennifer Pigott

Oboe

Candance Barnes
Helena Choi
Christine Hudson

Clarinet

Carrie Andrews (and
E♭)
Kristen Au
Julia Bisanti
Gabriel Estrin
Tanya Gardecky
Brenda Hsieh
Laura Kay
Alexander Martin

Alto and Contralto

Clarinet

Daniel Pencer

Bass Clarinet

Julia Stroud

Bassoon

Sandy Oh
Dulcie Vousden

Saxophone

Vita Carlino, *baritone*
Kayla Garrett, *alto*
Danielle Noel, *tenor*
Jennifer Trueman, *tenor*
James Vaughan, *alto*
Emily Williams, *alto*

Trumpet

Jodi Allen
Jane Genge
Yuri Kanamori
Rachel Malach
Farishteh Panthinaky
Lauren Roszell
Marcel Sekine

Horn

Seana Haley
Nealee Reimer
Courtney Sherk
Kelly Woodley

Trombone

David Beaudoin
Edward Loach
Sarah Milford
Jaci Simpson
Lukas Stephens
John Woomert

Euphonium

Patricia Chung
Kyla Jemison
Jessica La
Stefan Sikorski

Tuba

Donald Burns
Jacky Siu
Frank Law

Percussion

Angela Hsu
Mandy Lau
Charles MacLeod
Kyoko Ogoda
Laura Savage
William Snodgrass

MacMillan Theatre

Fred Perruzza, *Director*
of Operations
Ian Albright, *Technical*
Assistant
Bob Dunkin, *Production*
Assistant



Upcoming concert featuring the Symphonic Band

Friday, February 4, 2005

8 pm. MacMillan Theatre

Celebration of Slavic Music - Music by Prokofiev, Dvorak and Bestibaev.

Friends of the Faculty of Music

The Faculty of Music continues to make great strides to improve its program offerings, increase its profile and maintain its stature as one of the top comprehensive music schools on the continent. We owe these achievements to our excellent faculty, outstanding student body, and you. Gifts from *Friends of the Faculty of Music* nurture and expand a strong community of support for arts and arts education at the University of Toronto. Thank you!

Gary Akenhead
 Ralph Aldrich
 Clive and Barbara Allen
 H. Almond
 Susan Ambrose
 Kathleen Anderson
 Luba Cybenko Andrews
 Neville H. Austin
 R. S. Beckwith
 Mary Bella
 Marjory I. Blue and Beverly Mott
 E. Joyce and Ronald F. Bonar
 Marilyn and Patrick Brown
 Walter J. Buczynski
 Celia Cain
 Canadian Music Centre
 Jennie Cheng
 Frances L. Chilton-Mackay
 Agnes Oi-Man Chiu-Lee
 Lynda J. Clark
 Martin I. Clenman
 Noel and Jill Cooter
 Joanne Courtney
 Norman Emerson Cox
 Douglas and Barbara Crowe
 Brandon D. Cunningham
 Eileen R. Currier
 Ruth Daglish
 Jeanie A. Davis
 H. B. de Groot
 Maureen D. Delaforce
 Anna Dundas
 Gerard Dunnhaupt
 Donna and Barry Durant
 Wilma J. Edmondson
 Edwards Charitable Foundation
 Ian G. Elphick
 John Fanning
 William F. Francis
 Paul Fraumeni
 Carol L. Fujino
 Eugene Murray Gates
 Nance Gelber and Dan
 Bjarnason
 Wayne A. Gooding
 Jane N. S. C. Grier
 Christopher Grounds
 Frank Guglielmello
 H. Donald Guthrie
 Tennys and J. Douglas Hanson
 Peter Hart
 Angela Hewitt
 Robert G. Hewson
 Sally J. Holton and Stephen W.
 Ireland
 Cornelia Schuh and Michiel
 Horn
 Alan J. Horne
 Nadia Hunt

J. Peter and Hélène Hunt
 Michael and Linda Hutcheon
 Margaret Ann Ireland Nagel
 J. Scott Irvine
 Lindsay Isaac
 David K. James
 Lida M. and James P. Jeck
 The Norman and Margaret
 Jewison Charitable
 Foundation
 Vladimir M. Kabes
 Yue-Hae Kim
 William Klassen
 Michael and Sonja Koerner
 Kraft Canada Inc.
 Anton Kuerti
 Hwa-Ing Kwek
 Leslie and Jo Lander
 John B. Lawson
 Eva Lederer
 Daisy Ce-Mun Leung
 Rosabel Levitt
 Oscar M. Lewisohn and Family
 Richard Liss
 Davisville Studio
 Viola Lobodowsky
 Elizabeth Johanna Loewen
 Jerry and Joan Lozinski
 James and Constance
 MacDougall
 Laurie and James MacKay
 Lorna Macdonald
 Jan V. Matejcek
 Bruce Mather
 James K. McConica
 Jeffrey J. McFadden
 Ralph B. McIntosh
 Hugh D. McKellar
 Kathleen McMorow
 Don Melady
 Michele C. Mele
 Suzanne M. Meyers Sawa
 Claudia L. Morawetz
 Herbert Morawetz
 John Morawetz
 Kathryn Morawetz
 Oskar Morawetz
 Richard N. Morawetz
 Ruth Morawetz
 Sue Mortimer
 Ianjai Mounsey
 Eve Nash
 James and Charlotte Norcop
 Dhun and Farokh Noria
 Margaret and Wallace McCain
 Cristina Oke
 Murray Oliver
 Peter Douglas Olsen
 Tina Orton

W. Bruce Papky
 James E. K. Parker
 Mary Ann Parker
 Nevawn Daville Patrick
 Premysl and Hana Pelnar
 Adrienne Pieczonka
 Helen Piwowarczyk
 Stephanie Poletto
 Donald Frank Pounsett
 Probus Club of Huntsville
 Queensmen of Toronto Male
 Chorus
 Stephen Ralls
 Andrea Retteghy McGee
 Jeffrey L. Reynolds
 Sylvia Rickard
 Naomi Ridout
 Eugene D. Rittich
 Kerry Rittich
 John Robert Rix
 Shauna Rolston
 Mstislav Rostropovich
 Sam Sniderman
 Ruby Samlalsingh
 Anthony and Leslie Sinclair
 Helen K. Sinclair
 Sonja and Richard Sinclair
 Charles Smith
 Hume Eric Smith
 Stephen and Jane Smith
 Seung Young Song
 Janos G. Spiro
 Hamish Stewart
 John Reginald Stratton
 Simon Streatfeild
 Kristina Szabo
 E. L. Szabolcsy-Szmolar
 Burton and Judith Tait
 Calvin Tang
 Ian and Kathleen Taylor
 Catherine Terry
 The Guitar Society of Toronto
 Caralyn A. Tomlin
 May Tsang
 Tony and Mary Van Straubenzee
 Cameron K. Walter
 Phyllis and Bill Waters
 Lois E. Weir
 Lyle C. Whealy
 Doreen M. William
 David J. Wilson
 Women's Art Association of
 Canada
 Women's Musical Club of
 Toronto Centennial
 Foundation

Since May 1, 2004



FACULTY OF MUSIC, UNIVERSITY OF TORONTO
EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5
BOX OFFICE: 416-978-3744